

PREFACE.

The drawing upon stone of the whole collection was entrusted to the care of Mr. Francis Bedford, who, with his able assistants, Messrs. H. Fielding, W. R. Tymms, A. Warren, and S. Sedgfield, with occasional help, have executed the One Hundred Plates in less than one year.

My special thanks are due to Mr. Bedford for the care and anxiety which he has evinced, quite regardless of all personal consideration, to render this work as perfect as the advanced state of chromolithography demanded; and I feel persuaded that his valuable services will be fully recognised by all in any way acquainted with the difficulties and uncertainties of this process.

Messrs. Day and Son, the enterprising publishers, and at the same time the printers of the work, have put forth all their strength; and notwithstanding the care required, and the vast amount of printing to be performed, the resources of their establishment have enabled them, not only to deliver the work with perfect regularity to the Subscribers, but even to complete it before the appointed time.

OWEN JONES.

9 Argyll Place,  
Dec. 15, 1856.

GENERAL PRINCIPLES IN THE ARRANGEMENT OF FORM AND COLOUR,  
IN ARCHITECTURE AND THE DECORATIVE ARTS, WHICH  
ARE ADVOCATED THROUGHOUT THIS WORK.

PROPOSITION 1.

General principles.

The Decorative Arts arise from, and should properly be attendant upon, Architecture.

PROPOSITION 2.

Architecture is the material expression of the wants, the faculties, and the sentiments, of the age in which it is created.

Style in Architecture is the peculiar form that expression takes under the influence of climate and materials at command.

PROPOSITION 3.

As Architecture, so all works of the Decorative Arts; should possess fitness, proportion, harmony, the result of all which is repose.

PROPOSITION 4.

True beauty results from that repose which the mind feels when the eye, the intellect, and the affections, are satisfied from the absence of any want.

PROPOSITION 5.

Construction should be decorated. Decoration should never be purposely constructed.

That which is beautiful is true; that which is true must be beautiful.

PROPOSITION 6.

Beauty of form is produced by lines growing out one from the other in gradual undulations: there are no excrescences; nothing could be removed and leave the design equally good or better.

On general form.

PROPOSITION 7.

The general forms being first cared for, these should be subdivided and ornamented by general lines; the interstices may then be filled in with ornament, which may again be subdivided and enriched for closer inspection.

Decoration of the surface.

PROPOSITION 8.

All ornament should be based upon a geometrical construction.

PROPOSITION 9.

As in every perfect work of Architecture a true proportion will be found to reign between all the members which compose it, so throughout the Decorative Arts every assemblage of forms should be arranged on certain definite proportions; the whole and each particular member should be a multiple of some simple unit.

On proportion.